

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, JULY 5, 1884.

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5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT GARDEN (LIMITED).

**THIS EVENING (SATURDAY), July 5.—LES HUGUENOTS,**  
at 8.15. M<sup>me</sup> Pauline Lucas, M<sup>me</sup> Sciechi, and M<sup>me</sup> Sembrich; Signor Cotogni, Signor de Reszke, Signor Monti, and Signor Mierzwinski. Conductor—Signor BEVIGNANI.

MONDAY next, July 7.—**DON GIOVANNI**, at 8.15. M<sup>me</sup> Adeline Patti, M<sup>me</sup> Fursch-Madi, M<sup>me</sup> Laterner, Signor Cotogni, Signor Monti, and Signor Marconi. Conductor—Signor BEVIGNANI.

TUESDAY next, July 8.—**RIGOLETTO** (Benefit and last appearance this season of M<sup>me</sup> Sembrich), commence at 8.30. M<sup>lle</sup> Tremelli, M. Devoyod, Signor Monti, and Signor Marconi. Conductor—Signor BEVIGNANI.

THURSDAY next, July 10.—**IL TROVATORE**, at 8.30 (last time this season). M<sup>me</sup> Pauline Lucas, M<sup>lle</sup> Tremelli; M. Devoyod, Signor Monti, and Signor Mierzwinski. Conductor—Signor BEVIGNANI.

Doors open half-an-hour before the performance commences. The Box Office under the portico of the Theatre is open from Ten till Five. Orchestra Stalls, £1 1s.; Side Boxes on the first tier, £3 3s.; Upper Boxes, £2 12s. 6d.; Balcony Stalls, 15s.; Amphitheatre Stalls, 10s. 6d. and 5s.; Amphitheatre, 2s. 6d.

## HERR LEHMEYER'S ANNUAL EVENING CONCERT,

at ST JAMES'S HALL, on TUESDAY next, July 8th, 1884, commence at Eight o'clock. Programme: Part I.—Trio, in C minor, for pianoforte, violin, and violoncello, Allegro, Andante (Beethoven)—M<sup>lle</sup> Carmen Diaz, Mr Kingsbury, and Herr Otto Leu; Solo, pianoforte, "Impromptu" (Schubert)—Miss Bennett; Song, "Revenge, Timotheus cries" (Handel)—Mr Clifford Hallé; Solo, pianoforte, a Prelude and Fugue, in C minor (Bach), a Reverie (Lehmer), c. Andante and Finale, from Waldstein Sonata (Beethoven); Song, "Ask me no more" (Tosti)—Miss Clara Myers; Song, "Ritorno che io t'amo" (Caracciolo)—Signor Ria; Solo, pianoforte, Rondo, in E flat (Weber)—Fräulein Sturmfels; Solo, violoncello—Herr Otto Leu. Part II.—Solo, pianoforte, "Bagatelles," Nos. 1, 2, and 4 (Scharwenka)—Miss M. H. Wing, pupil of Herr Lehmer; Song, "Maid of Athens" (Gounod)—Mr Clifford Hallé; Solo, pianoforte, "Rigoletto" (Verdi-Liszt)—Mr George Sumpter; Song, "Lullaby" (Barclay and Prince)—Miss Clara Myers; Solo, pianoforte, a Berceuse (Chopin), and b. March, Tannhäuser (Wagner-Liszt)—Herr Lehmer; Song, "The chord of Love" (Behrend)—Miss Clara Myers.—Messrs Broadwood's Grand Pianoforte.

## SCHUBERT SOCIETY. President—Sir JULIUS BENEDICT.

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## THE LATE GEORGE WALLIS.

THE Friends of the late GEORGE WALLIS ("John"), who died on the 29th April last, after a service of over Forty Years in the firm of Leader & Cook and Lamborn Cook, have received an intimation that several members of the Musical Profession are desirous of marking their appreciation of the attention shown by Mr Wallis, during his long career as Music Assistant, by Subscribing a small sum for the BENEFIT of his WIDOW.

Mr STANLEY LUCAS, 84, New Bond Street;

Mr WILLIS, at Messrs CHAPPELL & Co.'s, 50, New Bond Street.

Have kindly consented to receive Donations. Contributions to the Fund are respectfully solicited, and will be acknowledged with many thanks.

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"Under the title of 'The Musical Year, 1883,' Mr Joseph Bennett has reprinted his articles on the leading musical events of the past year, which originally appeared in the *Daily Telegraph*. It is long since a more thoroughly enjoyable volume has come under our notice. Mr Bennett's opinions will always be received, even by those who differ from them, with the respect due to an earnest thinker and a most conscientious and honest critic; while as regards his style he is *facile princeps* among all writers on music in this country. Such articles as his obituary notice of Richard Wagner, his critiques on Bruch's *Odysses*, Mackenzie's *Colomba*, and Dvorak's *Slavos Mater*—to cite but a few out of many equally good—well deserve preservation in a more accessible form than the files of a newspaper. But the whole book is so full of charm as to render it difficult to specify single portions without implied injustice to the rest. In one respect we think it might have been improved. With a few conspicuous exceptions, the Crystal Palace Saturday Concerts are not noticed at all, except with a line or two recording the specialities of the programmes. In addition to Mr Bennett's articles, notes are given of the principal suburban and provincial musical events of the year."—*Athenaeum*, May 3rd.

"WAKE, LINDA, WAKE"

MR STEWART CARLETON will sing WELLINGTON GUERNSEY's Serenade, "WAKE, LINDA, WAKE," on July 8th, at Collards' Pianoforte Saloon, Grosvenor Street, Grosvenor Square, W.

"OH, BUY MY FLOWERS!"

MISS RICHARDSON (from Milan) will sing (by desire) WELLINGTON GUERNSEY's popular Song, "O, BUY MY FLOWERS!" at her Concert, July 8th, at Collards' Pianoforte Rooms, Grosvenor Street, Grosvenor Square, W.

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STEPHEN HELLER'S STUDIES ON THE WORKS  
OF CHOPIN.\*

(Concluded from page 403.)

Study No. 18, second in the third book, and, for the object in view, one of the most generally important, derives its materials from the opening *Etude* of Op. 10. The leading theme which gives prevailing character to the whole, will at once be called to mind by students of the master :—

In the continuation of this the major key becomes minor and the left hand has to take the crucial passage, such as it is, in charge :—

After the resumption of the major tone we are introduced to an example of those extension passages in divided tonic chords for which Chopin has so frequently evinced his partiality :—

\* Edwin Ashdown, Hanover Square.

The winding up of this, to the closing bar, forms in itself a useful exercise. The succeeding study comes from the same source, as the first example may suffice to show. Here, instead of being in C major, we find ourselves in the minor relative (A) :—

In the development here, the chief burden is, as will be observed, sustained by the left hand.

Further on, the passage of extensions is increased in difficulty by the intervention of some chromatic harmonies in the midst of the dispersed chords, and again doubly augmented by the employment of the two hands simultaneously. Although this number is in another key, beginning and ending in A minor, and therefore, as M. Heller has used it, in all other respects an independent study, it is not the less a complement to its precursor, and should be regarded as such.

No. 20 is made out of two themes, the principal being chosen from the Sonata, Op. 35, the subordinate from the 11th *Etude*, Op. 10. Each will at once be recognized :—

## THEME FROM SONATA.

## THEME FROM ETUDE.

After the thorough exposition of the foregoing the theme from the sonata is repeated; and thus, as here set forth, we have a regular movement in the form of *scherzo* and *trio*. No two themes could be more happily selected for combination in such circumstances. Both, too, will be found eminently serviceable as practice,



the former for the firm and rapid execution of chords divided between the hands, the latter for its widely-distributed harmonies, also assigned to the two hands simultaneously.

The 21st Study is in some respects the most difficult of all to play with firmness and technical agility, and for that reason has been judiciously placed where it is. Its source is the *Impromptu*, Op. 29, which the subjoined brief extract will suffice to bring to mind:—



M. Heller has fingered this trying movement—more trying on account of the rapid enunciation demanded by the composer—admirably; as, indeed, he has its companions, thereby adding to obligations already conferred upon those lovers of Chopin's music who desire, not only to read it with the proper expression, but to play it, as nearly as their capacity will admit, with undeviating correctness. It is with mechanical obstacles, however, that M. Heller has chiefly to deal, and it must be owned that he has accomplished his labour of love with consummate address.

As a kind of appendix the still universally popular *Etude* in E major (No. 3, Op. 10) is added.\* Therein we find a style of sentiment precisely in the nature of Chopin, and to which he has seldom given more true and graceful utterance. No one who appreciates Chopin should be without this trusty handbook of one who is in so many respects the equal and emulator of his model.

#### BERNHARDT'S FÉDORA.

The return of M<sup>me</sup> Sarah Bernhardt, after a year's absence, was naturally the signal for renewed life and vigour to the French plays. The best and certainly the most brilliant house of the season had assembled, when, punctually to time, the curtain drew up on Sardon's *Fédora*. To see Sarah Bernhardt as *Fédora*—the character written for her, the part that so wholly suits her nature and her strong nervous temperament—is to see her at her very best. We care little for luxurious mounting and stage accessories when Sarah Bernhardt is in the vein, as she was on Monday night. The attention cannot wander so long as she is on the stage. She is so startlingly prominent in the composition that the rest is immaterial. Devoted admirers of this famous artist would have to rack their memories to find an occasion when she played *Fédora* better. On the occasion under notice, from start to finish, not a note was missed, and Sarah Bernhardt seemed glad to meet her old companion, Pierre Berton, who has improved more than it was possible it could be conceived an actor could improve in so short a time and in so well-worn and hackneyed a character as *Loris Ipanoff*.

M<sup>me</sup> Sarah Bernhardt divides her four acts into a series of classified emotions. The first is suppressed grief. The woman is struggling to overcome the tempest of sorrow that is raging within her, but is kept with difficulty under control. All through the examination of the witnesses by Gretch we see the tears struggling to the eyelids, the lips quivering and shaking with nervousness, the whole frame agitated, and we hear the low moaning cry of the woman who is weeping within herself and may not open the flood-

gates of her heart. Rage and revenge for a moment chase away the brooding storm. The desire to bring the murderer to justice makes the weary woman forget her grief. But at the touch of death all the agony comes back with redoubled force, and the curtain falls on one of the most natural expressions of womanly grief that modern art can quote. Long after the startled cry, "Vladimir," over the body of the dead man in his chamber comes that piercing cry as of some wretched animal wounded to the heart. It rings in the ears long after the curtain has fallen. There is grief in every accent. The second act is one of semi-languor and restless indecision. The woman is beginning to love the murderer of her lover, and to hate herself for her weakness. She cannot go back; she cannot advance. She is dreamy, undecided, hesitating and sensuous. Her coquetry, her flirting, as we should call it, her satisfaction in the presence of Ipanoff, her yielding to the seduction of his voice and manner, her desire to prove him a murderer and her fear to have her suspicions confirmed, her dejected walk, constant change of attitude, her toying with fan or handkerchief whilst the music plays and her vengeance ripens, all belong to the first class of reflective art. It is the most difficult act to play—in point of art we have always considered it the best as played by Sarah Bernhardt. Every movement, gesture, and intonation are worth studying. The third act is passion at full tide. Once more the actress abandoned herself to the situation, and was never unequal. Admirably as Berton told the dreadful story, it was not possible to take the eyes off Bernhardt, who was riveted and transfixed with horror. The "passe les baisers," the "Tue le, Tue le," are old and familiar points, but not even last year, when this scene was so finely played, do we remember such effect to have been given to the passionate cry, "Ah! tu ne m'aime pas," which after the answer, "Si je t'aime," brings about the passionate climax, "Reste donc!" All through this scene the actress was distracted with emotion. Her eyes became bloodshot, her whole frame was agitated, her love was as spontaneous and sincere as her hate had been terrible and unreflective. In the last act the actress shows the sublimation of nervous terror and apprehension. M<sup>me</sup> Bernhardt was at her best, as also was M. Berton, who has lost all his tricks and affectations, has gained manliness, acquired reserve, and delighted those who have before seen merit in the performance, but not such genuine fervour and natural pathos. With wonderful effect were given the words, after the poisoned cup is drained, "Ah! ne me tue pas! car c'est fait," and the curtain fell finally on the best performance of *Fédora* that London has seen, so far as the two principal artists are concerned. After each act M<sup>me</sup> Bernhardt was called three times, and it was noticeable that the senseless and much-abused habit of bouquet throwing was abandoned. Of the rest of the cast little need be said. It was respectable, but not distinguished for refinement or elegance. In this instance it hardly mattered, for the actress so engrossed attention that little else was noticed. Friday next has been definitely fixed for the first appearance of Sarah Bernhardt as Lady Macbeth, and later on there will be a brilliant cast of *Frou-Frou*, including Bernhardt, Marais, and Pierre Berton. C. S.

A bronze medal has been awarded by the art judges of the Crystal Palace Exhibition to Mr Charles Sinton, son of those highly esteemed professors of music, M. and M<sup>me</sup> Sinton, for his picture, "L'Inquietude," now on view in the art galleries. There are many evidences in this thoughtful work that the young artist has before him an honourable and successful career.—P. G.

ROYAL ACADEMY OF MUSIC.—The competition for the Sterndale Bennett Prize of £10 10s. took place on Monday. The examiners were Messrs. H. Baumer, W. Dorrell, and Oscar Beringer (chairman). There were 24 candidates, and the prize was awarded to Dora Robinson. The Heathcote Long Prize of £10 10s. was also competed for on the same day, with the same examiners. There were eight candidates. The prize was awarded to Alfred Izard.

THE EMBANKMENT OPERA HOUSE.—On Tuesday, June 24, Messrs Fuller and Co. commenced the sale of the materials of the partly erected grand National Opera House, the site having been purchased by a company for the purpose of erecting thereupon residential chambers and offices. After the building had been carried up to a height of about 30 feet above the level of the Embankment, and after an expenditure of about £70,000 on it, the work was suddenly stopped five or six years ago. It was stated that, including £3,000 a year ground rent, which had been paid to the Metropolitan Board of Works during the last eight or nine years, the total loss upon the building is estimated at not less than £100,000. Tuesday's sale contained 157 lots, the principal portion of which consisted of the iron columns and girders used in the formation of the pit and box circles, and this only brought £218, although the cost is said to have been £40,000. The entire proceeds of Tuesday's sale were a little over £600.

\* To which the title of "Adieu" has, time out of mind, been affixed without dissent.

## MORE WAGNERISM.

(From "The Lute.")

In another part of our present issue will be found a singularly wise American utterance with regard to the satellites who revolve round great men and turn their own native darkness into light by the natural law of reflection. Our transatlantic contemporary styles these creatures "smaller brained men who move about them (their betters) with the hope of thereby attracting some attention." He goes on to say:—"This class of persons are never calculated to keep the peace, for they are apt, on one hand, to bestow undue praise upon the object of their admiration; while, on the other, they are inclined to belittle everything that does not bow before it as they themselves do. They often madly rush into print, and thus inflict not unfrequently as severe wounds upon their own leader as upon their enemy." No man ever had better reason to know this than the late Richard Wagner; who, there is cause to believe, entertained a sovereign contempt for the parasites that swarmed about him as soon as ever his car, once unnoticed, entered upon a *via triumphalis*. A truly great character will always be followed by admirers and disciples. That is in the nature of things, and to the general advantage. But there is a difference between honest laudation and praise which has self-interest as its aim. So is there a difference between the sincere adherent who would "live up to" his model, and him who joins a cause for the sake of sharing in the fruits of prosperity. What real fellowship had St John with Judas Iscariot? I do not wish to be uncharitable and judge harshly; but am bound to take note of the fact that a considerable number of persons have been engaged for years past in "exploiting" Wagner for their own advantage and to the unheeded end of making him ridiculous. While the master lived, the personal consequences to himself were matter for his own reflection. One must marvel that he did not blow upon and disperse the nonentities that dogged his steps and shouted his praises, giving almost supernatural significance to his most commonplace word or deed. But Wagner, with all his great qualities, had the littleness of personal vanity. No doubt he despised his *claqueurs* as much as Herod scorned the courtiers who cried, "He is a god." Wagner, having passed away, the acts of his satellites have no longer a personal significance, and lovers of musical art are concerned only with the broader issue of the "ism" bearing the master's name.

Wagner's death was a heavy blow to the satellites, but in one respect it impelled them to become more troublesome than ever. Their chief no longer supplying material for working up after the manner in such cases, a necessity arose to do something with the old stuff, in order to keep themselves before the world in the old connection. This naturally tended to the more complete definition of Wagnerism as a "cause," with its special literature and agents of all kinds. Here mischief comes in. "Causes" in art are infinitely to be deprecated. However well founded, they excite the passions, and, consequently, entail the exaggeration of partizanship. They disturb the natural equilibrium of things within the range of their operation, and they seek to attain results, not through the legitimate influence of artistic creations, but by the devices of the propagandist. That Richard Wagner deliberately founded a cause I see no reason to believe. He lived too completely in the present moment for the necessary forethought and calculation, and he lacked the consistency expected of every man who propounds a doctrine in religious, artistic, or social life. As a matter of fact, he directly attributed the development of his method to an "unconscious necessity," which flatly negatives the idea of deliberate and far-seeing purpose. It was left to his more calculating lieutenants to set up "Wagnerism" as a creed, sharply define its limits, and put it before the world as a distinctly aggressive thing, waging war against all other musical belief. The lieutenants may find these tactics pay, but at what damage to the chief? They have arrayed against him, as against a deadly enemy, the entire conservative forces of music, and brought him within range of the contempt that instinctively directs itself against themselves.

Dr. Hanslick has recently done good service by publishing in his

Vienna paper, the *Neue Freie Presse*, a notice of the latest Wagnerian literature, and our contemporary, the *Musical World*, has earned the thanks of English readers by presenting a careful translation thereof. According to this testimony, the satellites have been gyrating in an extraordinary manner of late, although, I am happy to learn, "the flood of Wagner books and Wagner pamphlets is gradually subsiding into a dropping *diminuendo* and *ritardando*"—a fact which will probably give rise to gyrations more extraordinary still. The critic smartly adds:—"As we cannot suppose that Wagnerites have lost their love of writing, the love of reading must have ceased on the part of the public. This is very natural. We have at last grown tired of the endless talk about Wagner, which simply indulges in new variations of what has been said on a thousand occasions before, and we can well dispense both with theme and variations for a considerable time to come." Nevertheless, Wagner literature has received of late some notable additions, in the front of which stands the *Wagner Lexicon* of Messrs Glossenapp and H. von Stein. The thousand pages of this work are filled with extracts from the Master's writings, classified under proper heads, such as "Religion," "Culture," &c. Every opponent of the Bayreuth composer will obtain the volume as a matter of course, for it supplies a complete armoury of weapons and magazine of missiles for use against the man whose fame it is intended to serve. Dr Hanslick is struck with the "astounding amount of gall stored up in it." "There probably never was another author who with equally spiteful excitability condemned everything so mercilessly as Wagner has done."

To this feature no reasonable man will attach much importance. "Hard words break no bones," and a man of strong sentiments, or masterful impulses, may be allowed, within due limits, to use corresponding expressions. But the *Lexicon* has special value as an incontrovertible witness to Wagner's extraordinary inconsistency. Dr Hanslick puts forward a case sufficiently striking. On one occasion the Master said, "The public are ready to go in for anything which satisfies its natural and fundamental need; admirable performances, admirable works, are always received by them with an elevated frame of mind and recompensing appreciation." At another time, the same lips declared, "Everything, except, indeed, what is good, has its public." The Wagnerian champions will, no doubt, reconcile these statements to their own satisfaction. "The King can do no wrong," is, with a change in one word, a prime article of their belief. But Wagner was consistent in two matters—he hated the Jews and he detested the Press; he always said so, and never contradicted himself. Dr Hanslick points out a singular feature in the *Lexicon*. It contains more and longer articles on subjects not musical than on those which concern the art. There are discourses on Architecture, Blood, the Book trade, Property, Courts, Worship of Saints, the Christian belief, and so forth. According to the Viennese critic, this shows a certain unmistakable tendency—"the tendency springing from the word sent forth, in the year 1876, from Bayreuth, to set up Wagner as a kind of Messiah: that is to say (in Herr Nohl's words) Wagner as the 'intellectual saviour of his nation and his times.'" In proof, Dr Hanslick quotes the compiler's own words, and very remarkable words they are: "Insight into a connection such as Wagner's views on art and general matters clearly present to us already nourishes in the soul the living germs of a nobler modification of man; thus understood, this perception alone is capable of reconciling with life those who mourn for the great man now dead." So humanity is to be regenerated by Wagner's spirit, and a universal gospel is to come out of Bayreuth! Our new Bible should contain an interesting chapter on the ethics of marriage.

From the *Lexicon* I pass to *A Catalogue for a Richard Wagner Library*, a work in which Mr Nicholas Oesterlein deals with everything relating to Wagner, in the shape of music, books, pamphlets, newspaper articles, concert programmes, play bills, and photographs; their being in all 3,236 headings, to go through which, according to Dr Hanslick, "makes one's brain grow giddy." A more curious volume than this was never inspired by the fanaticism of hero-worship, or the commercial speculation that clings to it. Wagnerians

will prize the book as the apple of their eye—even as a clergyman values Cruden's *Concordance*. If they want to know what the master wrote on a beer-mug for a friend, or to read his "verses to a skittle club," or to laugh at "a witticism suggested by a performance of *Rienzi* in Dresden," they have only to consult the *Catalogue* to know where the same may be found. Some of the entries carry hero-worship to the highest pitch of absurdity. Here are a few, *pour rire*:—"No. 287. Visiting card of Richard Wagner." "No. 2,084. Ticket for a seat at a Wagner concert." "No. 3,073. Four Wagner steel pens." "Cigar tube with Wagner's head." "Finally," writes Dr Hanslick, "we have portraits of all Wagner singers, male and female (as well as a portrait of the dancer, Herr Price, who took part in the ballet in *Rienzi*) views of all the hotels in Vienna at which Wagner put up, and innumerable other curiosities of a similar description." Finally, it appears that this poor deluded gentleman, Mr Oesterlein, was ten years in making his collection, and wasted the leisure hours of four or five years in arranging and cataloguing. Dr Hanslick seems to know him, vouches for his being a "thoroughly amiable Wagnerite," although "he can scarcely move about any longer in his pretty little residence in the Allee-gasse, for Richard Wagner is crowding him out." Mr Oesterlein wants to be rid of his museum, and proposes that it should be bought by some State or town, "or even only a Wagner Association." Is not Dr von Bülow rich enough to secure the treasure.

Our readers already know that two Wagnerian journals have recently sprung up in Vienna; Mr Emerich Kastner's *Parsifal* being the elder of the two. Mr Kastner, in his prospectus, asked everybody to subscribe, "whether for or against" the cause, and, if there be any opponents on the list, they cannot complain of wanting a return for their money. *Parsifal* keeps a weekly Wagnerian calendar, and makes entries like the following:—"Feb. 21, 1869. Letter from R. Wagner to G. Semper. April 27, 1881. Concert of the Ascher Wagner Association. May 1, 1873. Letter from Wagner to Mdm von Schleinitz." Dr Hanslick says: "Countless numbers of Wagner's adherents may think *Tannhäuser* wonderful and yet consider the weekly calendar very insipid." I doubt it. The genuine adherents of Wagner think nothing trivial where he is concerned, whom they have recently been taught to call "The Unique One."

Is Mr Edward Kulke a genuine adherent of Wagner? The fanatical faithful would answer with a resounding "No!" For his gentleman, judged by his *Richard Wagner, seine Anhänger und seine Gegner*, admires the master's music much more than the music's author. He is spell-bound by every bar in the *Nibelungen*. Hanslick observes: "This, it is true, is ground on which proof and counter-proof are virtually impracticable, and on which subjective liking or disliking must ultimately decide the question. When Kulke thinks that passages, which strike me as stiff and wearisome, are grand and sublime, when he praises up as a miracle of melody, what strikes me as mere bloodless declamation, each of us must quietly leave the other to his belief. In a critic who honours even Liszt's Symphonic Poems as art-work of the first class, such enthusiasm for Wagner's music, which is incomparably more important, cannot surprise anyone." I shall not raise any question of Mr Kulke's perfect good faith, to the credit of which he is entitled *a priori*. But I also claim for him good faith when he valiantly opposes Wagner's art-theory and all the resultant extravagances of the "Bayreuth Guard." Our author hits out shrewdly at the Guard: "The animosity which Wagner excited against himself has not yet disappeared, and will not disappear as long as, on the other side, an end is not put to the idolatrous worship of genius." He deprecates the "frantic Caesarism in matters of art" which developed itself at Bayreuth in 1876, and even dares to say, regarding the failure of Wagner's Festival Stage Play and School of Music project: "We might regret this were we to consider only Wagner himself, but we must feel pleased at it, if we take a broad and general view of the matter." Mr Kulke is, furthermore, severe upon Wagner's *Nibelungen* poem, while another writer, Professor Durdik, examines the whole Wagnerian theory in his *Ueber Gesamt-*

*Kunstwerk als Kuntsideal*—a work wherein that theory, according to Hanslick, is "tackled with philosophic thoroughness, and Wagner's castle in the air quietly demolished with a sure hand."

So the "merry war" goes on in the country where it arose. Happily, it effects only to a small extent our own land. Now and then a forlorn half-sheet appears in a Richter Concert Book, inviting people to join the English branch of a Wagner Society (with a live lord as president) and promising the inestimable boon of the *Bayreuther Blätter* at a reduced price, as well as, to poor musicians, some pecuniary help towards making a pilgrimage to Bayreuth for confirmation in the faith. I fancy that the simple invitation receives very slight notice, despite the live lord and the *Bayreuther Blätter* at a reduced price. English amateurs are little likely to develop much curiosity, and less to get up any enthusiasm about the matter in question. They are willing enough to hear and applaud whichever of Wagner's works pleases them, but they decline to be drawn into the ranks of fanatics sworn to the exclusive service of "The Unique One." Here British common-sense shows itself, at the same time regarding with complacency the antics of Wagner's satellites, since they simply tend to cover the whole "cause" with the ridicule that kills.

JOSEPH BENNETT.

#### A SCOTCH VIEW OF SARAH BERNHARDT'S LADY MACBETH.

In the Theatre Royal, Edinburgh, Mdm Sarah Bernhardt played Lady Macbeth for the first time in a British theatre. There was characteristic boldness in her selection of the Scottish capital as the place in which she should first appear as the heroine of Shakespeare's great Scottish tragedy. The play, it is true, is Scottish in locality and circumstance rather than in essential character; nevertheless it has always been a favourite one in Edinburgh, and there linger on its stage traditions of Lady Macbeth as played by Mrs Siddons and Helen Faucit, with which it would be hazardous for a foreigner, who had not supreme confidence in her own power of original conception, to challenge comparison. Courage, it is well known, is a quality in which Mdm Bernhardt is by no means deficient; and it may be said at once that the success of her impersonation to-night completely justified the novel and daring experiment on which she entered. Her Lady Macbeth will doubtless take its place as one of her most original and most carefully elaborated characters. The performance was exceedingly well received by an appreciative audience, and the great actress was again and again called for at the close of the scenes in which she appeared. The play, in the French version of M. Jean Richepin, is presented in nine scenes, and they serve very well to convey a correct idea of the action of the piece, and of the development of the leading characters.

It is impossible to witness Mdm Bernhardt's delineation of Lady Macbeth without feeling that it is the one character in the list of Shakespeare's heroines that exactly and completely suits her idiosyncracies. It is thoroughgoing in its villainy; there is no nice balancing of doubts and fears; there is no room in her nature for scruples of conscience or for dread of consequences, or for those "compunctious visitings of nature" that unman and overpower her fainthearted husband. The character is painted in the strongest and darkest colours, scarcely relieved by a single touch of tenderness. It is precisely the kind of character that suits Mdm Bernhardt's intense art. It may be doubted whether she could play Beatrice or Rosalind, but she is thoroughly at home in the rôle of the daring, wicked, and ambitious Lady Macbeth. Yet the character, as conceived by her, is not without its softer touches. The unscrupulous schemer, the murderer in thought, does not extinguish the wife. Nothing was more striking in the representation than the undertone of tenderness for her husband that pervaded the scenes in which her diabolical determination was at its highest pitch. Even in her scorn for his cowardice there was a spark of love. Undoubtedly Mdm Bernhardt achieved her greatest success in those scenes in which she had to contend with the vacillation and infirmity of purpose of her conscience-stricken lord. The extraordinary energy of her concentrated devilry, expressed in physical effort, in verbal volubility, and in power of feature and of eye, was in some parts terrific, and marked a distinct triumph of histrionic art.

Quite as striking was her success in the sleep-walking scene, of which she gave a rendering sharply contrasted in many of its features with that to which we have been accustomed. In the case of Macbeth conscience is the marplot all through his career; in Lady Macbeth conscience is successfully stifled till the last, and it then



asserts itself when the reason sleeps, and when her actions are beyond the reach of her will. This aspect of the character was admirably portrayed by Madame Bernhardt. It differed from the conventional conception in being more energetic and more real. Yet the actress never lost the abstracted air of the somnambulist. In no scene did she make a greater impression than in this one. M. Marais, who played the part of Macbeth, fairly divided the honours of the representation with Madame Bernhardt. He acted with dignity and with power, and he was especially successful in indicating, without effort, the sudden changes of feeling and purpose to which the hesitating and irresolute nature of the Thane is liable. His acting in the banquet scene was very powerful, slightly overdone, perhaps, in physical effort, and secured him a double recall at the fall of the curtain. M. Barbe played Macduff with moderation and natural feeling, and avoided the extravagant demonstrations of grief which too often reduce this character to commonplace and absurdity. The play was very creditably mounted, and there was a good house.—*Times Correspondence.*

## BERLIN.

(Correspondence.)

The Royal Operahouse closed for the season on the 13th ult. with a performance of *Lohengrin*, Herr Götz impersonating the hero. From the statistical returns published by Herr Ferdinand Gumbert in the *Neue Berliner Musikzeitung*, we learn that from August 14th, 1883, to June 13th, 1884, there were 255 operatic performances, the repertory comprising 58 operas by 31 different composers. The novelties were Lortzing's *Undine*, Wagner's *Walküre*, and Ingeborg von Bronsart's one-act *Jery und Bätely*. *Carmen* figured in the bills 16 times; *Undine*, 13; *Die Walküre*, 12; *Lohengrin* (the first act only being given on one occasion) and *Der Wildschütz*, 10; *Don Juan*, 9; Ch. Gounod's *Faust*, *Le Nozze di Figaro*, *Fidelio*, and *Der Fliegende Holländer*, 8; *Der Freischütz*, *Le Maçon*, *Aida*, *Belmont und Constanze*, 7; *Czar und Zimmermann*, *Die Lustigen Weiber von Windsor*, *Tannhäuser*, *Die Meistersinger von Nürnberg*, 6; *Le Prophète*, 5; *Martha* (on one occasion the first act only), *Les Huguenots*, *Die Zauberflöte*, *L'Africaine*, *Der betrogene Kadi*, *Das Goldene Kreuz*, *Joseph in Egypte*, *Jery und Bätely*, *Der Rattenfänger von Hameln*, 4; *Der Schauspiel-Director*, *Die Königin von Saba*, *Il Trovatore*, *Euryanthe*, *Oberon*, Ch. Gounod's *Roméo et Juliette*, *Das Nachtlager in Granada*, *La Juive*, 3; *Mignon*, *Jessonda*, *Robert le Diable*, *La Muette de Portici*, *La Traviata*, *Armide*, *Tristan und Isolde*, *Le Brasseur de Preston*, *Rienzi*, *La Figlia del Reggimento*, *Il Barbiere di Siviglia*, *La Dame blanche*, twice; *Le Lac des Fées*, *Raimondin*, *Templer und Jüdin*, *Der Widerspänstigen Zähmung*, *Fernand Cortez*, *Iphigenia in Tauris*, *Le Domino Noir*, *Hans Heiling*, *Les Deux Journées*, *Stradella*, 1.—1. Richard Wagner was represented by 46 performances and 7 different works; 2. Mozart, by 31 and 5; 3. Lortzing, by 29 and 3; 4. Bizet, by 16 and 1; 5. Meyerbeer, by 15 and 4; 6. Weber, by 13 and 3; 7. Verdi, by 12 and 3; 8. Gounod, by 11 and 2; 9. Auber, by 11 and 4; 10. Beethoven, by 8 and 1; 11. Gluck, by 7 and 3; 12. Nicolai, by 6 and 1; 13. Flotow, by 5 and 2; 14. Nessler, by 4 and 1; 15. Brüll, by 4 and 1; 16. Méhul, by 4 and 1; 17. Bronsart, by 4 and 1; 18. Goldmark, by 3 and 1; 19. Kreutzer, by 3 and 1; 20. Halévy, by 3 and 1; 21. Thomas, by 2 and 1; 22. Boieldieu, by 2 and 1; 23. Spohr, by 2 and 1; 24. Adam, by 2 and 1; 25. Rossini, by 2 and 1; 26. Donizetti, by 2 and 1; 27. Marschner, by 2 and 2; 28. Cherubini, by 1 and 1; 29. Götz, by 1 and 1; 30. Spontini, by 1 and 1; 31. Perfall, by 1 and 1.—The *Gäste*, "Visitors," or artists from other theatres, were Herren Kalisch (engaged), Brindis de Salas (violinist), Weidmann, Schwarz, Götz, Schütte-Harman; Mdmes Schärnack, Grosse, Baader, Riegler (engaged for the season), von Weber, Pauline Lucca, Scharwenka, Tagliana, Leisinger (engaged), Von Ghilany (engaged), Wradd, Hoffmann (engaged), Norbert-Hagen, and Nissen-Mielke.—Mdles Pollack, Driese, and Herr William Müller, have ceased to be members of the company.—Mdme Marie Geisinger has been singing at the Friedrich-Wilhelmstädtisches Theater, in Suppé's *Africaine* and other popular buffo operas.—Stern's Verein will commence the new season on the 31st October with the usual Mendelssohn Celebration. On the 28th November, Gluck's *Orpheus*, followed by Max Bruch's *Schön Ellen*, will be performed; on the 23rd January, 1885, Handel's *Samson*; and, on the 30th March, J. S. Bach's *Matthäus-Passion*. The last-named work has never yet been given by the Verein.

Among the operatic novelties next winter in Germany will be *Hero*, by Herr E. Frank, at the Royal Operahouse, Berlin; *Herrat*, by F. Dräseke, at the Stadttheater, Hamburg; and *Gudrun*, by the same composer, at the Theatre Royal, Hanover.

## FOREIGN BUDGET.

(From Correspondents.)

HANOVER.—Some time since, von Bronsart, Intendant-General, asked the Emperor's permission to utilize the so-called Concert-Fund, amounting to considerably more than 100,000 marks, for founding a Pension Fund for the Widows and Orphans of Members of the Orchestra at the Theatre Royal. The Emperor has given the required permission and the capital in question has been handed over to the Orchestra for the purpose specified.

BRUNSWICK.—The prototype of Millocker's *Bettelstudent*, the now forgotten opera entitled *Il Guittarero*, book by Scribe, music by Halévy, has been resuscitated at the Ducal Theatre, but does not appear to have proved as attractive as Millocker's work.

MANNEHEIM.—Wagner's *Siegfried* was recently performed for the first time at the Court Theatre, where *Das Rheingold* and *Die Walküre* are already stock operas. *Die Götterdämmerung* is to be given next winter, thus completing the *Nibelungen* series.

NEW YORK.—The Beethoven Männerchor, which will celebrate in August its twenty-fifth anniversary, consists of 664 members, of whom 279 take part in the performances. It occupies the first place among the numerous similar associations on the other side of the Atlantic.

HAMBURG.—The first North German Musical Festival held here came off on the 5th and 6th ult. No less than 1,567 singers took part in it, namely: 621 sopranos, 502 contraltos, 167 tenors, and 277 basses. The orchestra numbered 180 performers, the string-quartet consisting of 70 violins, 24 violoncellos, and 18 double-basses. Handel's *Messiah*, with Professor von Bernuth as conductor, constituted the principal attraction on the opening day. The solo singers were Mdme Sachse-Hofmeister, of Berlin; Mdle Hermine Spies, of Wiesbaden; and Herr Franz Betz, of Berlin. The programme on the second day included the Overture to Schumann's *Genesee*; "Ocean-Air" from C. M. v. Weber's *Oberon* (Mdme Sachse-Hofmeister); Air from *Hans Heiling* (Herr Betz); "Akademische Fest-Ouverture," Johannes Brahms; "Rhapsody for Contralto with Male Chorus and Orchestra," Johannes Brahms (Mdle Spies); Air from Méhul's *Joseph*, (Herr Riese); Quintet from Wagner's *Meistersinger*; Mendelssohn's "114th Psalm;" Beethoven's C minor Symphony, and the "Hallelujah Chorus" from *The Messiah*. The conductor on the second day was Herr Carl Rheinthal, except for the "Hallelujah Chorus," which was again under the direction of Professor von Bernuth. It appears that the attendance of the public did not at all equal expectation on either day, the result being a considerable deficit.

PARIS.—The following particulars in connection with the "Prix Monbigne" lately awarded by the Academy of Fine Arts to Léo Delibes for his opera of *Lakmé*, may not be uninteresting to the readers of *The Musical World*. Théodore-Nicolas-Marie Monbigne—born in 1803, died in 1876—was cashier in a large bank. By dint of order and economy, he amassed enough to supply the means for some highly laudable bequests; among the latter is that of the prize bearing his name, and in the gift of the Academy of Fine Arts. It consists of a sum of 3,000 francs to be given "either to the composer of a comic opera brought out within the two preceding years; or a musical composition sent, within the four preceding years, by one of the French students at Rome; for a symphonic work, with or without words; for a cantata; or for an oratorio."—Mdme Minnie Hauk, the original *Carmen* at Her Majesty's Theatre, London, was one of the audience at a representation of *Carmen* at the Opera Comique last week. The "jolie cantatrice," who, since 1877, has sung the part of the heroine upwards of two hundred times, had never before seen the opera, and was evidently intensely interested in the performance.

VIENNA.—In the course of the trial of Bukovics, the manager, and the other prisoners accused of having caused the destruction of the Stadttheater by fire, it was elicited that in the daytime there were scarcely ever any firemen in the building. The proceedings resulted in Bukovics being sentenced to a fine of 150 florins and thirty days' imprisonment; the porter was condemned to three weeks'; another official to eight days'; and a workman to three days' imprisonment.

LYONS.—The Municipal Council adopted lately a resolution notably augmenting the resources of the Conservatory of Music, and enabling that institution to purchase various musical instruments which it sorely needed. The Government Inspector, M. Ernest Guiraud, expressed himself, during a recent visit, highly pleased with the progress the pupils have made of late.

Adelina Patti is engaged by M. Maurel for the Italian Opera, Paris, next season, and will appear on the opening night in *La Traviata*.

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## The Musical World.

LONDON, SATURDAY, JULY 5, 1884.

### GRÉTRY'S STRUGGLES IN PARIS.\*

After completing his studies in Rome, Grétry, impelled by home-sickness, applied for a place as conductor in the neighbourhood of Liège, the said place having been promised him for a Psalm he had sent in. Meanwhile, however, he was requested by some one named Abingdon, an amateur passionately fond of music, to come to Geneva, and write flute-concertos, in return for handsome and permanent remuneration. Complying with this request, he left Rome on the 1st January, 1767, travelled in company of a remarkably taciturn baron to Geneva, and got his friend, Weiss, to introduce him to the best families in the town, with a view to obtaining private pupils. It was in Geneva that he first heard a French opera, which struck him particularly, because the singing alternated in it with spoken dialogue. He attached especial importance to the fact of knowing Voltaire, then leading a quiet retired life at Ferney near Geneva, and concerning whom he thus expressed himself: "I have heard it said a hundred times that Voltaire was satirical and malicious towards celebrated men; for my own part, I believe that, had people always used worthy weapons in their contests with him, he would never have appeared in a foul arena, for he was personally politeness and refinement itself, and always appreciated merit." Though Voltaire does not appear to have felt inclined to write Grétry then and there a libretto, he so far obliged him as to persuade a M<sup>me</sup> Cramer to undertake the task. The work, however, progressed so slowly that Grétry, losing all patience, set to music a book entitled *Isabella and Gertrude*, and written by Favart. This opera, the first he set to French words, was so well received in Geneva as to be played, without a break, for six successive nights. With what he got for it, and what he made by his lessons, Grétry soon attained his object of making sufficient to live for a time in Paris; so he ventured to start for that capital, as he still continued to be paid on account of what he wrote for Abingdon.

For two years Grétry had to struggle in Paris with the hundred-headed Hydra, who stood in the way of all his efforts; his aim was to triumph over ancient and modern composers, Lulli, Rameau, Philidor, Duni, Monsigny, &c., and he had to drain the cup of misery to the very dregs. He quickly saw that his greatest difficulty lay in the different directions taken by taste in France and in Italy, and, making this for a time the object of his study, he did not stir from Paris.

During nearly the whole of the 18th century France presents us with the restless picture of the contest between French and Italian music, a contest carried on all the more passionately as the French were vain and proud of the superiority of their own music, so much so, indeed, as to be less able to brook any doubt respecting it than bear censure bestowed on their constitution and government. This explains why Lully's operas, which paid homage to the deeply-rooted national taste, could maintain their position for a century, and why Rameau's, though differing from them in many respects, were favourably received, while Italian operas found few friends; nay, as far as the comic operas of the so-called buffonists were concerned, they experienced such sharp persecution, that they were on several occasions, and for the last time in 1754, entirely driven from the country. Yet there was no lack of men, like Grimm, d'Alembert, and Rousseau, who publicly protested against the weak points in French opera, and saw in a combination of the best qualities of French and Italian opera respectively a step in advance agreeing with the spirit of the time; but all their efforts only caused the struggle to be carried on with increased bitterness. Grétry, who was hitherto thoroughly familiar with, and fond of only Italian opera, appeared in France when the state of things above described was at its height.

\* From the *Neue Berliner Musikzeitung*.

Immediately to take part in it, ere he himself and his art had won respect with at least a part of the nation, was all the less possible because he was a foreigner; but his stay in Paris had the advantage of enabling him to become acquainted with French character, and to discover with what he could produce an impression on the operatic public of France. His self-examination and searching study of Italian opera up to that date led him to the conclusion that Italian music was the superior music, but that it suffered from many defects from which it must be his task to free it, the final result of his investigations tending to combine the deeper feeling expressed in Italian airs with the sensible declamation of French composers; to connect, also, the music more closely with the text, without, however, materially changing the received forms of recitative, chorus, and air; and generally to render the music more dramatic, while abolishing the bad habits of the singers in the matter of costumes and gestures.

After remaining in Paris a silent observer of all these things a considerable time, Grétry sought the acquaintance of young and popular composers, especially Duni and Philidor, both of whom met his advances in a very friendly spirit, even taking the trouble to look out for a librettist for him. The task was a difficult one, and, therefore, Grétry was all the more agreeably surprised when Philidor succeeded in finding such a person. Grétry called upon the latter, and got him to read his poem, but committed the error of expressing so drastically his delight at having met with it, that the author calmly and coolly stipulated that Grétry and Philidor should write the score together. Grétry indignantly rejected this condition, and at last found a young author, who, after resisting for a long time, was persuaded to furnish a text (*Les Mariages Samnites*). Grétry set to work very zealously on it, and was much delighted at being able to execute some of the scenes at the residence of the Swedish Ambassador, Count Creutz, by this means attracting the attention of the Prince de Conti, and obtaining permission to present the entire work in concert-form at the latter's mansion. He set about the task of re-arrangement, wrote out all the vocal and instrumental parts himself, and took all possible pains to prepare the instrumentalists and vocalists invited to co-operate in the performance. The result was so wretched, in consequence of the absence of any action, that even the Prince expressed in these words his regret: "I do not, it is true, find your music to be what your friends told me it was, but I feel sorry that no one chose to applaud a March which pleased me in an extraordinary degree." After this unhappy performance, Grétry rushed home in despair to find—for one misfortune is generally accompanied by another—two letters, the contents of which could only tend to augment his despair. The first letter ran thus: "My worthy child of Liège, you fancy you can figure here by the side of men of great talent. Draw in your sails, mon cher, and be off again!" The other announced the discontinuance of the money he had till then been regularly paid for his flute-concertos, as Abingdon had given up that instrument. Grétry felt the more dejected because he had hitherto been animated by the hope of general recognition, and, therefore, despite his old principles, he thought of leaving Paris.

His friends, however, had not been idle all this time; they had prevailed on the celebrated Marmontel to undertake for him the arrangement of a poem by Voltaire, *Ingenu ou le Huron*, as an opera-book. The fact was at once communicated to him and he remained in Paris. With new life and fresh courage he set to work, the opera grew rapidly under his industrious hands, and in six weeks lay completed on his desk. The author of the words, the Swedish ambassador, and Caillean, the singer, joined their efforts to those of the composer, who thus succeeded in getting his opera produced. Speaking of the first performance, he says: "It had hardly struck three in the afternoon before I posted myself at the corner of a retired street, to observe the carriages and the spectators, and beg them, as it were, by my looks, to be lenient. I did not dare to enter the theatre till it was time for the Prelude to begin. I went into the orchestra especially to recommend my cause to the conductor; but I found him just on the point of giving the signal with his bow; his eye gleamed so, and his face wore such an air of anxious excitement that I retired without saying a word. I felt all the more thankful to him, and I feel so still. Everyone on the stage exerted himself to do justice to the piece, which achieved a most decisive success."

The favourable criticisms on the work not only spread through



France but were sent to foreign papers, even including those of Germany. Grétry had at last forced his way through and reached the goal he had proposed to himself. Fifty dramatic works from his pen passed over the boards, many being received and appreciated in Germany, and even now, one work—*Richard Cœur de Lion*—is always associated with his name. H. SATTLER.

#### A FEW EXTRACTS FROM THE MEMOIRS OF MARIE TAGLIONI.

LONDON IN 1847.

"Here I am once more in London! May I meet with the success and homage which greeted me here formerly! The season is exceptionally brilliant this year, though they say that bread is dear and the misery of the people great. One would never suspect it, to see so many splendid equipages and so many diamonds on the white shoulders of the ladies."

JENNY LIND AND GRISI.

"Two houses are open for Italian opera and the performances are given alternatively. There is a fearful rivalry between them. The manager of Her Majesty's is Mr Lumley, while Mr Gye directs Covent Garden.

"Unfortunately for me, it is at my theatre, Her Majesty's, that Jenny Lind is singing, and her star eclipses all others. It is evident the ballet will be sacrificed to her. She certainly is an admirable artist. Her voice is of incomparable purity, and she sings with as much art as taste. But what a difference between her and Grisi, who is at Covent Garden! Grisi is not only a singer and consummate musician, but a great tragic actress, and, though she is nearer mature age than youth, her beauty is far superior."

PREFERENCE OF THE QUEEN.

"The Queen has declared herself! She is all for Jenny Lind. She does not miss one of her performances, often arriving before the orchestra has begun the overture, and hardly leaving before the fall of the curtain.

"On the first night of Jenny Lind's appearing as Alice in *Robert le Diable*, the Queen, standing up in her box, after applauding the fair singer very much, flung her bouquet. This settles the matter. Jenny Lind will be the lioness of the season.

"The enthusiasm is universal. As for myself, I have heard Falcon in the same part of Alice, and own that I make some reservations."

ROSATI, CERRITO, AND PLUNKETT.

"Mr Lumley has given me, as partners in the dance, two charming Italian ladies, Rosati and Cerrito. They really do not dance badly—for Italians. Cerrito is married to a Frenchman named Saint-Léon, who fills the position of first male dancer, and fills it to perfection. He plays the violin like a master. They are said to be engaged at the Opera, Paris. If so, they will not be together in housekeeping long.

"At Covent Garden, the principal Terpsichorean star is Mlle Plunkett, who danced at the Royal Academy, Paris, but with only mediocre success. She dances the cachucha! What would the 'dieu de la danse' say, could he see a leading dancer cutting such capers! It is horrible! A lascivious exhibition which may please used-up people, but not dancing. I am told, however, that it answers Mlle Plunkett's purpose . . . all the better for her! I do not think our Royal Academy will ever open its doors to her again. They say she is engaged in Italy."

RACHEL.

"M. Mitchell, librarian and purveyor of theatrical tickets to the aristocracy, is manager of the St James's Square Theatre.\* He is said to be doing very well there. We have had Bouffé, and Mlle Rachel, of the Comédie Française, has just arrived to finish the season. Like others, I am afraid she will not meet with the great triumphs of her early visits.

"After all, the English do not seem to understand her repertory very well, and admired her a little upon trust, when she was, so to speak, under the patronage of the Queen. At present, most of the public go to see her as a matter of habit and fashion."

\* St James's Theatre.

ADORERS.

"The members of the highest aristocracy come behind the scenes, and several, after having been introduced to the leading artists, ask permission to visit them. I have sketched in a preceding chapter the profiles of these patrons of art generally and artists in particular; so I need not return to them.

"I have my faithful admirers whom nothing could discourage, but they now kindly spare me their declarations and sighs. They had no better reception from Cerrito. They betook themselves to the others, especially to the lady who dances the cachucha and who is most affable."

LOUIS NAPOLEON.

"Among our new visitors I must mention Prince Louis Napoleon, fresh from the prison of Ham, whence he escaped a few months since. He is rather a fine man, short-legged, and not handsome, but possessing a very seductive exterior, and thoroughly amiable manners. He has done me the honour of treating me rather as a countess and compatriot than a dancer. I took the liberty of enquiring whether he was cured of his mania of being emperor. 'Not at all,' he replied; 'I shall certainly be so. But I shall not have the trouble of going to seek my crown; they will come and offer it me.' He is evidently mad. But I think his seven years in prison have calmed him down a little. He is very eager after pleasure, and in this respect makes up for lost time. He has consoled himself for his absence from his country with all the fair ones who have chosen to afford him this kind of consolation. He is especially fond of tragedy and the cachucha."

THREE DUE.

"At last, Jenny Lind has finished her performances, and the ballet is restored to honour. They have composed for Cerrito, Rosati, and myself a *pas*, entitled the '*Pas des Déeses*,' which we dance together and in turn. Great success for all three! The receipts are magnificent, the bravos are enthusiastic, and the stage is strewn with bouquets. Ah! If Her Majesty, Victoria, would only honour one of our performances with her presence! But there is no chance of such a thing.

"She even forbids her husband, Prince Albert, who is dying to see us, to show the tip of his nose in the royal box. I have been assured, however, that he came one evening incognito. Ah, if the Queen knew it! But I should pity anyone foolish enough to go and tell her. I should pity him more than the offender himself. How nice to be a queen! One can at least be jealous officially, and restrain a too fickle husband. But fickleness, they say, cannot be laid to the charge of Prince Albert, who is passionately fond of the Queen. After all, however, a prince is a man."

A BITTER CONFESSION.

"Our season will soon be at an end. I think I shall not return to London. The French, and especially the Parisians, who are called so volatile, are more faithful in their tastes. They do not shatter so brutally their idols after having worshipped them with excess of devotion."

PICCINNI.

The Municipality of Bari have unanimously voted the funds necessary for the erection of a monument in memory of Piccinni, who was born in that city. "The illustrious author of *La Cecchina*, *Roland*, *Didon*, and *Atys*, the rival of Gluck, the man of genius who had to pass through such cruel ordeals in Paris, and who, when seventy-two years old, died almost of want at Passy, leaving the members of his family in deep distress, thus obtains at last," says the *Ménestrel*, "from his compatriots the homage which, for so many reasons, they owed him! Better late than never."

Those who know anything of the music of Piccinni will echo the words of our contemporary.

MR CARL ROSA has acquired the sole right of performing in England Massenet's opera, *Manon*. The part of the heroine will be "created" in England by Mlle Marie Roze, and that of the hero by Mr Joseph Maas. The English version of the opera is by Mr Joseph Bennett.

## CONCERTS.

MR JOHN THOMAS'S CONCERT.—St James's Hall was crowded on Saturday afternoon, June 28, with a fashionable audience to "assist" at the annual concert of Pencerdd Gwalia, which has been for some considerable time one of the leading features of the concert season. The *beneficiaire* was supported on the platform by the following well-known vocalists: Mmes Edith Wynne and Rose Hersee, Misses Hope Glenn and Elly Warnots, Messrs William Winch, Lewis Thomas, and Charles Santley; but the chief feature of the *matinée* lay in the instrument of which Mr Thomas is a leading teacher and able exponent. In a picturesque semi-circle a band of sixteen harps, fingered (with two exceptions) by members of the softer sex, gave ample evidence of the sort of training to which the fair harpists have been subjected. The claims of the vocalists to special mention may be briefly dismissed. The ladies exerted themselves *con amore*, and received well-earned applause. Among the pieces thus specially favoured was a new song by Mr Thomas, "Bright days of my childhood," given with much feeling by Mme Edith Wynne, and another song by the same composer, "The Guardian Spirit," effectively rendered by Miss Hope Glenn, while Miss Elly Warnots displayed considerable power in the Romance from Rossini's *Otello*, "Assisa 'l piè d'un salice." Mr Lewis Thomas chose for his selection the old favourite, "When time hath bereft thee," giving ample proof that our old enemy, Time, has not bereft him of his power to charm. How Mr Santley sang Gounod's "Maid of Athens" it were bootless to relate, but when he responded with "The Minstrel Boy" many a fair palm rewarded him for the pleasure he afforded. A word of praise is also due to Mr Winch for his spirited singing of "Alfred's Song in the Danish Camp" (J. Thomas)—encored—the last verse of which had to be repeated. It may be worthy of mention that all the songs were accompanied on the harp by the talented concert-giver, besides which, in several solos of his own composition, Mr Thomas showed complete mastery over his instrument, both as composer and executant. In this double capacity, his excerpts, "Winter," "Autumn," and "Pensive and Joyous," afforded opportunities for judgment, which the fashionable audience were not slow to award in the most favourable manner. A duet for two harps, entitled "Norma," withdrew from the charmed circle Mr T. H. Wright, and in him Mr Thomas had a worthy coadjutor. It was one of the finest efforts in the programme. In a subsequent duet, "Souvenir du Nord," Mr Thomas was assisted by Mr T. Barker, his talented pupil. We cannot conclude without a word of encomium to the fair harpists, and if we would indicate a preference for any of the selections it would be to endorse the verdict of the audience on behalf of Schubert's "Adieu" (arranged by Mr Thomas), which, for steadiness of attack, delicacy of execution, and obedience to the conductor's beat, showed powers of no mean order.—WETSTAR.

ONE of the most crowded and distinguished audiences of the season was attracted last Saturday afternoon, June 28th, to the elegant drawing-rooms of the Hon. Mrs H. Noel, in Westbourne Terrace. The occasion was a concert given for the benefit of "the Mission House," St George's-in-the-East. The musical arrangements were successfully carried out by Mme St Germaine, and the programme opened with a Part-song, sung with taste and effect by a choir of Mme St Germaine's amateur pupils. Meyerbeer's "Nobil Signor," and Hullah's "Three Fishers," sung by Miss Kate Milner, tended to show her excellent training. Miss Fraser Luckie gave two songs, and Miss C. Hill "The Fisher maiden" (Meyerbeer), with taste and expression. Signor Ernesto Palmieri and Mr Frank Quatremayne also assisted as vocalists. Miss Lillie Albrecht, whose finished and delicate performance showed no signs of the serious illness from which she is just recovering, charmed the audience with her pianoforte solos, viz: an "Etude de Concert" (Chopin), "Impromptu" (Schubert), and "Si oiseau j'étais" (Henselt), the last-mentioned in consequence of the rapid, clear, and graceful manner in which it was rendered elicited a murmur of applause both from audience and artists. No selection could have been better chosen to show the powers of Miss Albrecht, who received with appropriate modesty, the congratulations offered to her. Mr Clifford Harrison recited "The Curfew" and "My first and last appearance" with his usual clear enunciation and dramatic force. The Quartets "Un di si ben" (*Rigoletto*), and "Mezza notte" (*Martha*), sung by Miss C. Hill, Miss Kate Milner, Signor Ernesto Palmieri and Mr Frank Quatremayne, accompanied respectively by Signor Li Calsi and Mme St Germaine, pleased greatly, and the concert altogether gave perfect satisfaction.

THE HEALTH EXHIBITION.—The directors of this fashionable resort are wise in their generation, for among the varied attractions music holds a central place. The *afresco* concerts, alternating with those in the Albert Hall, commence at 3 p.m., and are carried on till a late hour, the band of the Grenadier Guards, under the able direc-

tion of Mr Dan Godfrey, discoursing in the Western Kiosk, while the band of the 7th German (Magdebourg) Cuirassiers, led by Herr Wilhelm Gruenert, maintains the credit of the Fatherland in the Eastern Kiosk. Moreover, the band of the Coldstream Guards are pressed into the service, and organ recitals are given on the great organ at intervals. To provide for all tastes, a short vocal concert is also on the programme, at which artists of varying capabilities appear. On Friday evening last the artists were Miss Margaret Gleizal, Miss Rhoda Bernstein, Mr Charles Chillely, and Herr Carl Bernhardt. Mr Chillely's robust tenor voice was heard to advantage, and he was well rewarded for all his efforts, while Herr Carl Bernhardt gave a faithful rendering of Schubert's "Wanderer" and a new song, "The Auld Folks," very quaintly set to music by Gustave Ernest, a young composer of ability. Herr Bernhardt's command of the Scotch accent is remarkable, when the fact is taken into account that he has but recently arrived in this country. The audience at these concerts is a movable quantity, coming and going being the order of the evening. Nor is this surprising, considering the number of attractions provided.—WETSTAR.

MRS EVERITT, an accomplished elocutionist, gave her third "dramatic recital" at St James's Hall on June 26. A large and fashionable audience gave proof of their appreciation, several of Mrs Everitt's readings receiving well-deserved applause. Miss Alice Keen contributed two songs, and Mr C. J. Bishenden was loudly encored for his excerpt from *Martha*, and was also very successful in his favourite song, "The Wolf." Instrumental music was represented by Herr Lehmeier, the well known pianist.

THE concert given at Steinway Hall, on the 26th of June, by Signor Giulio, a singer with a powerful baritone voice, introduced to the public some excellent amateur singers. Miss Viola Eskell, who gave "Ah fors'è lui" (*La Traviata*) and Sullivan's "Orpheus and his lute," has a sympathetic voice, and her style of singing is most artistic. Miss Ada Davis sang the Bijou Song from *Faust* with effect, as did also Mrs Arthur Levy Cowen's "Lullaby." Besides these three clever amateurs, Signor Giulio was assisted by Miss Alice Fairman, Miss Dickenson, and Mr Hirwen Jones. M. Logé played several of his pianoforte compositions, and M. Wolff-Polak solos by Chopin and Popper on the violoncello.

THE concert annually given by Signor Tito Mattei, the well known Italian composer and pianist, never fails to attract a large and gratified audience, and on the last occasion, in Princes' Hall, the rule was not broken by an exception. Signor Mattei himself took but a small share in the proceedings—enough, however, to demonstrate that his execution has lost none of its fluency nor his style any of its brilliance. He first played, with Signor Papini, Thalberg and De Beriot's fantasia on themes from *Les Huguenots*, for violin and piano, after which came the concert-giver's own Fantasia on *I Puritani*, and the March from his opera, *Maria de Gand*, arranged for two pianofortes. It is needless to say that, as an exponent of the fantasia school, Signor Mattei achieved a great success, and was loudly applauded. Miss Mary Davies, Mlle Marimon, Mme Sterling, Miss Samuelli, Miss Damian, Mr Maas, and Signor Foli, were the principal singers. With vocalists such as these, the entertainment was bound to give more than common satisfaction.

MR J. ROBERTSON'S AND MR HARVEY LÖHR'S friends and admirers supported them in considerable numbers at their concert given at Princes' Hall on Tuesday afternoon, July 1. The young tenor, by whose tasteful singing of "Sigh no more, ladies" at the Lyceum Theatre so many thousands have been delighted, strengthened his good repute on this occasion, thanks to the refinement of his style and the delicacy of his expression. Mr Robertson's first song was the romance, "O Vision entrancing," from Goring Thomas's *Emeralda*, subsequently he gave Miss Maude Vallerie White's "To Mary." In these, to say nothing of the concerted pieces, Mr Robertson displayed some of the rarer qualities that go to make an artist, and strengthened hopes already formed of greater usefulness in the future. Mr Harvey Löhr showed his ability as a pianist by playing Chopin's Ballade in G minor, and two characteristic works from his own pen—"Danse du Passé" and "Valse Elegante." The *beneficiaires* were assisted by Mr F. Arnold (violin), M. Hollmann (violoncello), Miss Robertson (Mrs Stanley Stubbs), Miss Fanny Robertson, Miss Carlotta Elliott, Mme Sterling, Mr Guy, Mr Thorndike, &c. Miss Robertson's return to the platform for this particular occasion was an event of interest, and her performance of "O luce di quest' anima" proved her vocal resources to be undiminished. Miss Robertson subsequently gave as a duet, with her sister, Miss Fanny Robertson, the famous old Newcastle song, "Weel may the keel row" (which they were unanimously called upon to repeat), and other concerted pieces. Mr Terriss, in the course of the afternoon, recited "The Lifeboat," by G. R. Sims, with great effect.

FOLLOWING up the success of his recent musical morning, Mr Ganz gave a "musical evening" on Tuesday, July 1st, at 126, Harley Street. The *beneficiaire*, as composer and executant, took a liberal part in the proceedings. As to the first-named capacity, he was represented by three songs and three pianoforte pieces, the vocal works being, "When thou wilt be my bride," sung by Mr Bernard Lane; "My mother's song," which Miss Marian Mackenzie was called upon to repeat; and "Dear Bird of Winter," entrusted to the composer's pupil, Miss Kate Flinn (encored). The pianoforte pieces were a nocturne, "Le Bonheur Suprême," a spirited galop, "Allons vite," and a fantasia on Nicolai's *Merry Wives of Windsor*, played by Mr Ganz himself. Classical music was represented by Beethoven's grand Pianoforte Trio in B flat, while a large number of favourite vocal and instrumental pieces were contributed by Mmes de Fonblanque, Dickerson, Carlotta Elliot, and Griswold, Messrs Maas, Clifford Hallé, G. J. Campbell, Libotton, and Pollitzer.

On Thursday morning, June 19th, Mdle Speer and Mdle Marie Speer gave a concert in Steinway Hall. It was the first appearance of these two ladies in London, and they both met with a cordial reception. Mdle Speer is the possessor of an excellent contralto voice, and her sister is an accomplished pianist. Several choice *morceaux* by the best masters were included in the programme, which was gone through to the entire satisfaction of a fashionable audience, who were unstinted in their applause. The vocalists were Mdle Speer, Herr Ivar Lindquist, and Signor Ria; the instrumentalists—Mdle Marie Speer (pianoforte), Miss Amy Hickling (violin), Herr Otto Leu (violoncello), Herr Oberthür (Harp). Recitations by Captain Evatt Acklom varied the entertainment, which was conducted by Signor Romili and Mr Edwin Shute.—*Marylebone Mercury*.

MME ADELINA HIRLEMANN gave a concert at Messrs Collard's rooms in Grosvenor Street on Thursday morning, July 3, at which her claim to the name of "vocalist of the first rank" was granted without a dissentient voice, her singing of the Shadow Song from Meyerbeer's *Dinorah* being alone sufficient proof. Among the other singers were Mdme Zimeri, who pleased, as she invariably does when she renders "Mein Lied," by Gumbert, and "Le Postillon," by Abt, so charmingly as she did on the occasion under notice; Mdme Osborne Williams, whose voice is as fresh and agreeable as ever, Signor Zoboli, who was irresistibly comic in the duet with Mdme Hirlemann from Ricci's *Crispino e la Comare*, and Mr Mason, an accomplished amateur. The instrumentalists were Mdme Dunbar Perkins, the charming violinist, whose performance of a "Gondoliero" by Ries and a Mazurka by Wieniawski won general admiration; M. Eugene Wagner (pianist), whose solos, Marche Funèbre and Fantaisie Impromptu, by Chopin, and other solos, earned for him hearty applause; and Mr John Thomas, harpist to the Queen, who played two solos of his own composition in perfection. Signor Romano and Mr Edwin Bending accompanied the singers.

SIGNOR AND SIGNORINA BADIA gave their annual private *matinée musicale* at 19, Harley Street, on Friday, June 27, assisted by Mdle Soubre (of the Grand Opera, Paris), Signorina Ernestina Secchi, Mdle Le Brun, Signors Rizzelli, Parisotti, and Cirillo (vocalists); Signorina Gemma Luziani (pianoforte), Signor Guerini (violin), and M. Brandoukoff (violoncello). The programme, as may be guessed from the names of the artists, consisted chiefly of compositions by Italian masters, and was evidently quite to the taste of the aristocratic audience who thronged the spacious rooms, as well as the corridors, of the Harley Street mansion. Signorina Carlotta Badia, one of the most accomplished of the concert singers who claim sunny Italy for their birthplace, gave two songs by Gounod (a Frenchman—there are exceptions to all rules!), "Biondina bella" and "Le Printemps," winning all hearts by her charming style of singing. Subsequently Mdle Badia sang in perfection Mozart's "Dove Sono" (*Nozze di Figaro*) besides other contributions, which elicited general approbation. The concert began by Signorina Luziani, a youthful and already accomplished pianist, and Signor Guerini playing Beethoven's Sonata in D major for pianoforte and violin, the talented young pianist afterwards giving as solo pieces an Etude, Berceuse, and Valse, by Chopin, winning a hearty "call" at the conclusion. Signor Guerini's solos were an Adagio and "Gondoliers" by Ries; Mdle Le Brun and Signor Parisotti contributed two melodious duets by Signor Badia, "Non demanda" and "Contrasto d'affetti." Signor Parisotti afterwards giving Signor Badia's amusing "Chitarrata." Mons. Brandoukoff played several pieces on the violoncello like a virtuoso of the first rank. The other artists acquitted themselves to the entire satisfaction of the audience, but we are unable record them in detail. Signor Badia accompanied most of the songs, and it need hardly be stated that he added materially to their success by his musicianly knowledge and artistic feeling.

# PROVINCIAL.

LEEDS.—In bringing before the public a series of organ recitals dealing with the works of popular opera composers, Dr Spark has hit upon a happy idea—the *Leeds Mercury* says. Military and brass bands have afforded most people an acquaintance with Rossini's overture to *William Tell*, and Dr Spark's performance of that particular composition would probably convey no fresh impression beyond that of astonishment at the faithfulness and completeness with which, thanks to an instrument of almost boundless resources, the music was interpreted. But the performance of other selections from Rossini's works would doubtless lay open much wealth of melody previously unknown to many of those who attended the recital. There are not a few who say that in England the days of Italian opera are numbered. But whatever may be the success of the more modern school of opera, no one will deny the simple charm of that class of music of which Rossini is the best representative. The tender old melodies, the love songs and the grand ecclesiastical airs, which at one time used to make the people rise in their seats and literally roar out their delight, come back all the more pleasantly after a course of the ponderous works of the present day; and one is able to appreciate more keenly the marvellous effects which the Italian master could frequently produce from a few simple phrases of spontaneous melody, such, for instance, as those to be found in the "Dal tuo stellato soglio," from *Mosè in Egitto*. Many fresh ideas might have been gathered from the borough organist's instructive and able recital. The programme included the Overture to *La Gazza Ladra*; Cavatina con Coro, "Non più mesta" (*Cenerentola*); Melodia Drammatica, "La Separazione"; "Dal tuo stellato soglio"; selection from *William Tell*, &c.

NORWICH.—Dr Bunnett gave his last organ recital for the season on Saturday, June 14, before a large audience, and received through the Sheriff the thanks of the city, and through the Rev. Sir W. Vincent, Bart., the acknowledgments of the county for the treat he has afforded them by these recitals. The recitals were originally only given on the Saturday afternoons, but as the audience on these occasions consisted for the most part of county people, Dr Bunnett added a recital on Thursday evenings for the delectation of the city folk. The Doctor's aim has not, however, been confined to "delectation," he has striven to "educate" as well, by selecting, in addition to pieces of a popular character, the best works of the best composers, both English and foreign. He has during the season played 328 different pieces, the composers represented being 33 English, 23 German, 16 French, and 14 Italian.—*Norfolk Chronicle*.

BRIGHTON.—At a special *matinée*, Saturday afternoon, June 21, at the Aquarium, Mdme Barth's opera company brought out a new operetta, *This House to Let*, libretto by Edward Oxenford, music by Jacques Greebe, conductor of the Aquarium Band. The music pleased very much, especially the ballad, sung by Mr Thomas, "Only for thee, love" (encored), and a cavatina, sung by Mdme Barth, "Where lives the monarch." The opera went off with spirit, and was repeated on the following Monday, Thursday, and Saturday evenings.

WORCESTER.—The members of the Amateur Vocal Union assembled at Worcester Bridge on Wednesday, June 25, and at a quarter past seven started on a short river trip, Mr West having placed his launch at their disposal. Returning soon after eight, and stopping near the Dog and Duck ferry, on the Henwick side of the river, they found that hundreds of persons had gathered on the banks to hear them sing some selections, forming a programme which had been announced. For the next three-quarters of an hour they were very attentively listened to, and each piece was very heartily applauded. There was quite a flotilla on the river, and the occupants of the boats were able to choose positions for hearing the music to advantage. Mr Spark officiated as honorary conductor, and he and the other members of the Union deserve cordial thanks for adding to the pleasure of a walk by the river side on a bright evening.—*Berrows*.

ORGAN APPOINTMENT.—Mr Frederick W. Minns, of Ely, late of Norwich Cathedral, has been appointed organist and choirmaster to the parish church, Elgin, N.B. There were sixty-three candidates, out of which five were selected to play, Mr Minns being the successful one. He commenced his duties on June the 21st.

# SIR MICHAEL COSTA'S WILL.

By the will of the late Sir Michael Costa the whole of his property goes to his brother for life, and on that gentleman's death the proceeds are to be devoted to the foundation of scholarships in connection with the Royal Academy of Music.



## GERMAN OPERA.

Managers do not usually count on Beethoven's opera as a "draw," unless, indeed, the help of an extraordinary cast is invoked, which the German opera company cannot do. It is, therefore, a matter for congratulation that without such helps so large an audience was gathered together as on Wednesday evening the 25th ult.

The performance of *Fidelio* was, taken as a whole, worthy of high praise. If there was no astonishing personality on the stage to monopolize attention and withdraw it from the play to the player, if excellence was not concentrated in one or two players but pretty equally distributed among the entire company, so much the better for the play.

About Herr Richter's orchestra nothing need be said, except that, never obtrusive yet always up to the mark, it justified the confidence of those who hold it in high estimation. As to the chorus, instead of an inert mass that stupidly loafs and gapes, there was a band of artists feeling their business. While praising the efficiency of the chorus, remarkable both in acting and singing, acknowledgment is due to Mr Karl Armbruster, with whom lies the responsibility of these matters and whose diligent efforts as chorus-master have been entirely successful. The title-role, the part of the heroic wife, in whom centres the dramatic interest of the play, was rendered by Frau Lugar, who not long ago gave convincing proof of her ability as Ortrud in *Lohengrin*. Her voice is not very full or rich, and her acting lacks that repose which, even in the most stirring situations, is native to complete power, but her performance was earnest and spirited, and, in the second act, she created a most favourable impression in the scene which culminates with the "Nichts, nichts, mein Florestan." What has been said with regard to Frau Lugar's vocal means applies also to those of Herr Oberländer, the impersonator of Florestan. Of the parts in which we have yet seen this painstaking actor that of Florestan seems best suited to him, his rendering of the soliloquy at the commencement of the second act deserving to be highly commended. Herr Reichmann was not quite at home as Pizarro; Herr Wiegand was Rocco, Fraulein Kalmann, Marcellina; the lively youthful-looking Herr Schroedter was a thoroughly acceptable Gracchius, and the part of Don Ferdinand was assigned to Herr Scheidemantel.

W. H. E.

*The Musical Year, 1883.* By Joseph Bennett. London and New York: Novello, Ewer & Co. This is a record of noteworthy musical events in the United Kingdom, with a reprint of criticisms on many of them. The author, Mr Joseph Bennett, says in his preface to the work: "Indulgent readers of the articles which it has been my duty to write for a great daily paper have often asked me to collect and publish them in book form. I have looked with disfavour upon this request, being in doubt whether the conditions of newspaper criticism are compatible with the production of that which is really worth preserving. When, however, it was suggested that my articles might appear as part of a modest chronicle of the year's doings, no objection was possible. This book does not present an exhaustive record of musical performances in the United Kingdom during the year 1883. It mentions only those which may have some interest for the future, as showing the drift of musical faith and practice. Notice is taken of the deaths of eminent musicians abroad, for the reason that the interest and influence of such events are confined to no country. The critical remarks are reprinted from the *Daily Telegraph*, by kind permission of the proprietors." In this the purpose and scope of the volume are clearly described, and it is impossible to imagine a book which will be more appreciated by the professional musician and the amateur. Many people cut musical criticisms from newspapers and attempt to preserve them in portfolios; but this, at the best, is unsatisfactory, while in the book before us articles on all the chief musical events of the year are presented in a convenient form, and by the aid of a lucid index reference is greatly facilitated. Mr Bennett is justly regarded as one of the most accomplished of our musical writers; and while his criticisms are marked by sound judgment and refined taste, they are conveyed in language to be understood by all, not by the technically learned musician only. As illustrating the copiousness of the work we may mention that nearly twenty pages are devoted to a record of the last Gloucester Festival. We have no doubt that *The Musical Year*, which is a decidedly "happy thought," will obtain a large circulation.—*Gloucestershire Chronicle*.

## ROYAL ACADEMY OF MUSIC.

Lord Lathom, on Wednesday, June 25, distributed, at Manchester, the prizes in connection with the local examinations of the Royal Academy of Music, London. Sir G. A. Macfarren (Principal R.A.M.) was also present. Lord Lathom said there seemed to be an idea that there was some antagonism between the Academy and the Royal College of Music; but that was not so. There was room for both, and they really helped each other. Sir G. A. Macfarren said the results of the examinations throughout the country showed that the average merit had certainly risen. There were a number of free scholarships in the Academy, and their number would be increased by the will of Sir Michael Costa, who had bequeathed a large sum of money, which would ultimately be appropriated to the formation of scholarships.

Seventeen candidates were examined at the recent local examinations at the Penzance centre (Mr F. W. Davenport examiner), and the following passed:—SENIORS—Honours: Caroline Anthony (Mr J. H. Nunn, M.R.A.M.), violin; Ada Tonking (ditto), violin. *Passed*: Edith Bramwell (ditto), pianoforte; Sarah Cornwell (ditto), pianoforte; Emily Hope (ditto), organ; Edith Lugg (ditto), pianoforte; Mary Mitchell (ditto), violin; Siddie Pearce (Mrs Nunn), singing; Helen Ross (Mr J. H. Nunn, M.R.A.M.), violin; Bessie Sampson (ditto), singing; Ada Tonking (ditto), singing. JUNIORS, *Passed*: A. Hosking, aged 12 (Miss Ada Tonking), violin; Cassie Johns, aged 15 (Mr J. H. Nunn, M.R.A.M.), pianoforte; A. Oppenheim, aged 15 (ditto), pianoforte; M. Tonking, aged 14 (Miss Ada Tonking), violin; M. Trounson, aged 15 (Mr J. H. Nunn, M.R.A.M.), pianoforte.

At the recent local examination at the Worcester centre, the following candidates obtained certificates:—SENIORS, *Passed*: Mrs Mary Elizabeth Birt (private tuition), elements of music; Francis Sanders Davey (Mr William Charles Box), organ; Maria Jane Dawes (Mr W. Haynes), pianoforte; Marian Deakes (Mr H. Wareing, Mus. Bac.), pianoforte; Annie George (private tuition), singing; Clarence Singleton Graves (Mr J. Radcliff), flute; Constance Elizabeth Hill (Mr W. H. Wareing, Mus. Bac.), pianoforte; Clara Honor Minett (Mr William C. Box), elements of music; Laura Morris (Mrs Jones's School, Miss Woodward), pianoforte; Agnes Mary Aston Welch (private tuition), pianoforte; Agnes Mary Aston Welch (private tuition), elements of music. JUNIORS, *Passed*: Beatrice Mary Porter, aged 14 (Mr William Charles Box), harp. Mr William C. Box is the local representative of the Academy.

The following candidates successfully passed the examination at the Norwich centre, and obtained certificates:—SENIORS, *Passed*: Effie May Ayling, pianoforte; Constance Chadwick, pianoforte; Matt. Clarke, violin; James Henry Cole, pianoforte; Ethel Alexander Page, pianoforte; Agnes E. Robins, pianoforte and singing; Flora Sherringham Steele, pianoforte; Ada Elizabeth Theobald, pianoforte. JUNIORS, *Honours*: Evelyn Overman, pianoforte. *Passed*: Gertrude Marion Tatham, pianoforte. The examiner was Mr Frederick Westlake.

## POPULAR BALLAD CONCERTS.

(To the Editor of the "Musical World.")

SIR,—I am sure it will be a real pleasure to your correspondent, who signs himself A. O'L., and I hope of interest to the great body of your readers, to know that all he suggests as a scheme of what we should do, has long been and is now a part of the work we are actually carrying out. Your correspondent, who is no doubt a good musical authority, says "It would seem that the most promising plan for the various bodies now engaged in these philanthropic efforts is to create a practical interest in art amongst the poor by concentrating their energies in the direction of elementary musical knowledge and sight-singing." This we are doing. We have at present, both in Bermondsey and Clerkenwell, ten classes for the teaching of elementary music or harmony, choral singing, the violin, flute, clarinet, and brass instruments. Last year 631 students entered our classes, the fees for which range from 1s. 6d. to 3s. 6d. a term including music. The teachers are all paid professionals; the training given is efficient. Again, he says, "Sickly ballad concerts can do no one any good, even if they do not degenerate through the comic down to the music-hall standard." The ballad concerts we give, which cannot, I think, deserve the name of "sickly," supported as they are by such artists as Mdme Rose Hersee, Miss Carlotta Elliot, Miss Damian, Mr Thorndike, Mr Lucas Williams, and the bands of the Grenadier Guards and the Coldstream Guards, alternate with concerts of a high-class educational value. Last season we gave two concerts entirely composed of the music of Mozart, two of Mendelssohn's, two of Rossini's, and two of Handel's compositions; we gave also the *Stabat Mater* and Sterndale Bennett's *May Queen*. I do not, however, agree that

ballad concerts can do no one any good. Touching ballads well sung draw forth sympathies which it is well and right to keep alive and cultivate. The tendency of such concerts is not to degenerate through the comic down to the music-hall standard (I sincerely wish there were more comic songs that could be sung at ballad concerts) but to become too sentimental and *high-faluting*. Your correspondent concludes by saying "It would, however, speak well for the work of the committee if some time hence they were in a position to give a Handelian oratorio without the help of professional chorus-singers." This, in fact, we accomplished last season. Our choir gave on last Good Friday a great part of the oratorio of *The Messiah*, including the choruses "And the Glory," "O thou that tellest good tidings," "For unto us a Child is born," "Glory to God in the highest," "All we like sheep," "Lift up your heads," and the "Hallelujah" Chorus, without the help of any professional chorus singers. Next year, when our choir is larger, we trust to be able to give the *Messiah* again in a still more efficient manner; at the present moment our choir is occupied in studying Handel's *Acis and Galatea*. If your correspondent thinks that we have not as yet found exactly the right means of elevating the lower classes by music, we should be extremely obliged to him for further advice on the subject, as we are earnestly desirous of fulfilling our mission both in spirit and in deed.

In the kindly notice of our work which appeared in your columns last week, your readers will have gained some idea of its scope and extent. We are anxious to make this work metropolitan in character, to plant in every district of London centres for the teaching of music to the working classes, and to establish high-class concerts at low admission fees at every Town Hall. To accomplish this task we require the help of all well-wishers. Subscriptions and donations may be sent to the hon. treasurer, Samuel Morley, Esq., M.P., 34, Grosvenor Street, W., and artists willing to help us should communicate with yours faithfully,

ALICE M. HART, Hon. Sec.

38, Wimpole Street, W., July 1, 1884.

#### JENNY LIND IN RETIREMENT.

In all England there is no prettier or more romantic looking residence than Eastnor Castle. When viewed from the road to Ledbury, across the swan-haunted lake, its massive towers suggest many a fairy tale, and it might have been the ideal of the home of the Sleeping Beauty. It is true an archaeologist may find fault with its details, but there it stands, a veritable castle, with romantic gardens, mazes, terraces, with little fairy islands dotting the surface of the expansive lake, beyond which the deer may be seen browsing in the extensive park, which has for a background the southern ridge of the Malverns. Here are weird stories told of the gaunt Raggedstone Hill, which lies to the south of the Hollybush Pass, while Midsummer Hill, on the north, is crowned with ramparts and circular pits, which formed the dwellings of the fathers of the land, when time was much younger than it now is. Glimpses of a far-off, undulating country may be seen through the trees to the west, while those on the east hide the old Beacon until we are at its foot. At any time in sweet spring-time and summer weather you may meet here a middle-aged lady, now accompanied by some young folks, now by her husband or a friend. They are known to few on the country side, for there are but few to know them. The pleasure-seeker heeds them not, the archaeologist knows them not. Excursionists, who come to the breezy hills by the hundred in summer-time, have probably never heard their name. To even old London habitués the name of Jenny Lind recalls but a pleasant memory. In this neighbourhood she and her husband have made their home. The country people call it "Wind's Point." The house is better known as "Johnson's Folly;" but in future it ought to be known as the "Nightingale's Nest."

Few of those who were in the neighbourhood of Her Majesty's Theatre on that May day—the 4th, we believe—in 1847, will ever forget the crush and the excitement caused by her first appearance as Alice in *Robert le Diable*. The town went mad, the ladies were content, and obliged to be content, to sit on the stairs of the opera-house, unable to penetrate further. What a change from these brilliant triumphs to the quiet solitude of Wind's Point!

Who can forget the wail of regret that followed the announcement that Jenny Lind would sing no more on the operatic stage? Exeter Hall had triumphed. Bishops had taught her that the entrance to a theatre was the portal of sin; and though she did appear in the spring of 1849 at Her Majesty's it was in a modified form of opera. How she sang then, and "made men's memories the abiding-place of life-long harmonies," and, like the "Queen of Song," opened her parliament of hearts," let the contemporary newspapers speak. Henceforth her triumphs were confined to the con-

cert-room; and what triumphs they were! They stamped her name on the "golden book of singers." A year after this she went to America, and there met her fate. She was married to Mr Otto Goldschmidt, in February, 1852, at Boston, and then returned to Europe. She sang for the last time in public for the benefit of the Great Western Railway Servants' Fund, at West Malvern Concert Hall, last autumn, and there was something of the old tone about "honey-hearted Jenny" as she helped these poor fellows at their annual fête.

Since she left Wimbledon she has resided more or less at Malvern, and in the summer of last year she bought the house at Burstner's Cross, which was erected a few years ago by a Captain Johnson, who blasted away the rocks, which he hurled down the great gully which forms the south-eastern defence of the great camp of the Herefordshire Beacon. The house is built in this rocky quarry. Fine shrubs grow around it. There are pleasant walks, sheltered from the bleak north and east winds, which here, some thousand feet above the sea level, swirl and rave at will. From the house can be heard at times the innocent revelry at Peter Pocket's humble hostelry, so well known to tourists. The climbers over the old ramparts can look down on this pleasant house, with its green verandahs. It was consummate taste that led our nightingale to this nest. There is no place in England where such scenery, such surroundings, and such associations can be found blended in one harmonious whole. The Weald of Kent might vie with the eastern view; but you have to go further afield to match the western slopes. From the Forest of Dean to the Black Mountains, from Robin Hood's butts to the far-off Salopian hills, is the orchard land of England—billows of land, washed and escarped by ancient seas.—Stephen Fiske's "Keyhole."

#### EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 57.

(Continued from page 394.)

1810.

The concert of ancient music and the vocal concert were the only ones given this season, with the exception of Billington, Naldi, and Braham's. The two former were numerous and fashionably attended, as were the oratorios at Covent Garden Theatre.

Musical not being the prevailing feature at the winter theatres this season, the only opera produced was by the Drury Lane company (their theatre having been burnt down) at the Lyceum, on the 15th of March, called *The Maniac, or the Swiss Banditti*, written by Mr Arnold. The music of this piece, by Bishop, in many parts was very effective, and deserved great praise.

Incedon, the celebrated vocalist, was a singular compound of contraries, amongst which frugality and extravagance were conspicuous. Mr Shield the composer, Incedon, and I, lived for many years a good deal together. On one occasion Shield and myself dined with Incedon at his house at Brompton in the month of February. When I had arrived there Incedon said to me: "Bill, do you like ducks?" Conceiving, from the snow lying on the ground, that he meant wild ones, I replied: "Yes, I like a good wild duck very well." "Damn wild ducks!" said he, "I mean tame ducks, my boy;" adding, "I bought a couple in town, which we shall have for dinner, for which I gave eighteen shillings!" Soon afterwards a letter arrived announcing that Mr Raymond, the stage-manager of Drury Lane Theatre, who was to have been of the party, could not come; in consequence of which, I presume, only one duck was placed on the dinner-table, with some roast beef, &c. When Mrs Incedon (who, as well as her husband, was fond of good living) had carved the duck, like a good wife, she helped her husband to the breast part and one of the wings, taking at the same time the other wing to herself, reserving for Shield and me the two legs and the back. Shield, who looked a little awkward at this specimen of selfishness and ill-manners, at first refused the limb offered to him, and as I had declined taking the other, there appeared to be but a poor prospect of the legs walking off, till Shield relented and took one, and Incedon the other, so that they were speedily out of sight. The back, however, remained behind, and afforded a titbit for the servants. Whatever deficiencies might have prevailed at this party were amply amended at the subsequent one I am about to describe. The company on this occasion consisted of five persons only: Incedon, Shield, myself, Davy (the composer), and Dr Mosely, physician to Chelsea Hospital. The dinner was excellent, the dessert handsome, and, in addition to the usual wines, there was abundance of pink and white champagne. After the cloth was removed, Incedon, Shield, and I sang as the Latin grace "Non nobis Domine," and some time afterwards, Giardini's Italian convivial glee, "Bevi amo tutti tre," which, with several of Incedon's best songs, formed a musical treat. Chelsea Hospital at length becoming the subject of conversation, Incedon said to Dr Mosely—

"I suppose, doctor, the poor old Chelsea pensioners don't care a rush about dying!" "You are quite in error, I assure you," replied the doctor, "it was from possessing the proper feelings of men that they were excited to that degree of heroism through which they so valiantly defended their king and country; and though British soldiers have not time for reflection on the field of battle, they are afterwards as sensible of their imperfections as are others. In my daily visits to the pensioners I have an opportunity of witnessing the gratitude of the convalescent, the hope depicted in the countenances of some not quite despaired of, and the resignation of those verging on the brink of eternity—men who, though they had been lions in fight, were lambs when their hard duties were ended." The doctor's feeling description of our former brave defenders excited a pleasing melancholy, and perhaps occasioned us to sing the serious glee, "Peace to the souls of heroes," with more than usual effect; which being our finale, we separated soon after.

A grand *fête*, in compliment to the Persian ambassador, was given at the Vauxhall Gardens on the 11th of June. The illuminations, which were truly superb, and the concert afforded his Excellency much gratification. Miss Feron sang a new comic song (composed by me) called "The Rump, or the Great Catalani," in which she gave an imitation of that great singer in one of her most popular songs, with such effect as to call forth a universal encore.

The Drury Lane company opened for the season at the Lyceum, on the 18th of September, with the comic opera of *The Cabinet*, in which Mr Phillips, in the part of Orlando, was much applauded. The voice of Mr Phillips, though not powerful, is a tenor of good quality, and of considerable flexibility. He sang the airs with taste, but it was too close a copy of Braham throughout. Imitations of a servile kind are not gratifying, as imitators invariably fasten on the peculiarities or defects, of which we wish the originals to be divested. It has been said that the arts have their origin in imitation, but it is not that sort of imitation before described. A youth cultivating music will, doubtless, in the first instance, make his tutor his model: but after a certain portion of time devoted to study has elapsed, and he listens to a variety of performers of superior excellence, he, similarly to the bee, extracts a sweet from every flower of their imaginations, which, being blended with the effusions of his own genius, makes a compound that is unlike anyone in particular, though partaking of all, and therefore presents a style which may be justly called original.

In November of this year I composed an Elegy for three voices, on the death of her late Royal Highness the Princess Amelia (which took place on the 2nd of that month). On its publication I sent a copy to Mrs Billington, from whom I received the following letter:

"Dear sir,—I thank you much for the copy of your admirable Elegy on the death of the Princess Amelia. Having some musical friends with me yesterday, I had the pleasure of hearing it (taking a part in it myself), and beg to say that it was greatly admired as a scientific and pleasing composition. Yours very sincerely,  
"Fulham Lane, Dec. 8, 1810. "E. BILLINGTON.

"W. T. Parke, Esq."

This piece was afterwards sung at the Noblemen's Catch Club, at the Thatched House, at a full meeting of the members, among whom were his Royal Highness the Duke of Cambridge, and was honoured with the highest approbation. This club was instituted in the year 1762, by the Earl of Eglinton, the Earl of March (afterwards Duke of Queensberry), — Meynell, Esq., &c. The spirit and liberality with which this establishment has been since supported, particularly by the distribution of gold medals, &c., as rewards, have given birth to many new, scientific, and elegant compositions.

The King's Theatre opened for the season on Saturday the 22nd of December, with the serious opera, *Zaira*, in which Mdme Bertinotti Radicati made her first appearance as *prima donna seria*. If her voice did not possess all the power of Billington's or Catalani's in sweetness it was not inferior to either. She sang with great taste and brilliancy, and was, together with Tramezzani, universally applauded.

(To be continued.)

#### THAT'S WHY.

Why should I through the meadows roam,	I know someone who comes along,
That I may pass the wicket gate?	Down through the pathway from the dell,
For 'tis the longest pathway home,	She has to walk the meadows through,
And yet I hurry there to wait,	She has to pass the gate as well,
Why should I take the pathway long?	That's why I take the pathway long,
'Tis not to roam the meadows gay,	That's why I roam the meadows gay,
I never pass the wicket through	That's why I never pass the gate,
But wait and watch there every day.	But wait and watch there every day

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ALICE MOWBRAY.

#### WAIFS.

Montigny-Rémaury (Joan of Arc of the keyboard) has achieved a great success at Baden. She is engaged to play, on the 7th November, at the Museum Concert, Frankfurt-on-the-Maine.

Bianca Lablanche is resting in Paris.

Tamberlik gave a concert recently in Warsaw.

There is talk of erecting a new theatre in Salamanca.

Salvayre's new opera will, it is said, be entitled *Egmont*.

The Italian operatic season in Lucerne will commence on the 15th inst.

It is said that Señora Elena Sanz intends returning to the lyric stage.

A new theatre, the Teatro Dante Alighieri, has been erected in Buenos Ayres.

A German version of Catalani's *Dejanice* will be performed next winter in Prague.

The Teatro Trajano, Civitá Vecchia, will be re-opened in the autumn for opera.

Cairati, the composer, has been created Knight of the Order of the Italian Crown.

The number of newspapers published in Japan in 1875 was 53; it is now about 2,000.

A new theatre is to be erected in La Plata, the new capital of the Argentine Republic.

Paolo Sperati, orchestral conductor, born at Turin in 1821, died lately at Christiana.

Mdlle Ugalde has proved extremely attractive at the Livadia Theatre, St Petersburg.

The ballet of *Excelsior* was performed 48 times during last season at the Politeama, Florence.

Signorina Russell has produced a most favourable impression in *La Sonnambula* at Barcelona.

Usiglio has been appointed conductor for the operatic season at Macerata and then at Treviso.

Colonne, with his Châtelet Orchestra of sixty musicians, is at the Casino du Cercle, Aix-les-Bains.

Maria Luisa Vega Ritter, a young pianist, aged nine, is attracting considerable attention in Madrid.

Lecocq is said to be at work on a new three-act buffo opera, *L'Ecolier d'Alcalá*, book by C. Mamelet.

A one-act zarzuela, *Una Onza*, has been extremely successful at the Teatro del Principe Alfonso, Madrid.

Among the competitors for the management of the Teatro Apollo, Rome, is the whilom baritone, Colonnese.

Bizet's *Carmen* was most enthusiastically applauded when given in Santiago for the benefit of Signorina Preziosi.

Haberstroh, manager of the Theatre at Carlsbad, recently committed suicide by shooting himself with a revolver.

Manzotti's ballet, *Excelsior*, has been produced at the Teatro Verdi, Padua, with the success everywhere attending it.

The tenor Dereims, now staying in his native town of Montpellier, is suffering from a rather severe attack of *angina pectoris*.

Mdme Materna, with Winkelman, Scaria, and Theodor Thomas, were to start from New York for Europe on the 2nd inst.

A new three-act buffo opera, bearing the Italian title of *Il Re di Cuadri*, has been unsuccessful at the Teatro de la Alhambra, Madrid.

The second novelty to be given at the Teatro Colon, Buenos Ayres, will be Gounod's *Saffo*, the first being Ponchielli's *Gioconda*.

A new theatre, the Teatro de las Variedades, capable of holding 2,500 spectators, has been opened in the Prado Catelano, Barcelona.

Mdlle Richard, having kept the stage waiting during a recent performance of *Saffo* at the Grand Opera, Paris, was fined 500 frs. (£20).

There was a deficit last year of 104,047 frs. at the Grand Opera, Paris. The deficit for the first half of the present year amounts to 157,000 frs.

At the Landes-Theater, Lemberg, a new buffo opera, *Prinz Bummel*, music by Fall—ominous name—has proved a failure. (A failure.

—Dr Biting.)

The Italian operatic company at the Teatro Solis, Montevideo, will give a series of performances in August at the Politeama, Buenos Ayres.

Rossini's *Guillaume Tell* music is performed in St Petersburg to a new libretto called *Rodolph Dafferanvel*, the Censure objecting to the original book.

Alfred Phosey, an English musician, member of P. S. Gilmore's Band at Manhattan Beach, U.S., has invented and plays on an instrument called the "autoniophone," which is said to resemble the tenor voice.



A joint-stock company has been formed in Paris, with Granier as manager, to carry on the Opéra-Lyrique Populaire at the Théâtre du Château-d'Eau.

The season at the Teatro Comunale, Trieste, will be inaugurated with ten performances of Ponchielli's *Gioconda*, Signora Pantaleoni appearing as the heroine.

A society, which includes the Marchese Colangelo and the Duca di Marigliano, has been formed in Naples to undertake the management of the Teatro San Carlo.

There will probably be no Italian opera this season at Monte Carlo. A series of instrumental and vocal concerts, under M. Pasdeloup, will be given instead.

In consequence of disputes as to the *prima ballerina* and the amount of the grant to be made by the Municipality, Manzoni's new ballet, *Amor*, will not be produced next season at the Milan Scala.

Mme Sacconi, for several seasons harpist in Mr Mapleson's orchestra on the other side of the Atlantic, and said to be one of the best living performers on her instrument, has made up her mind to settle in America.

According to the Paris *Figaro*, Mme Fidès-Devriès is engaged by Maurice Strakosch to give in America, between December 1st, 1885, and March 1st, 1886, fifty performances, for which she is to receive £20,000. (Oh!—Dr Wittig).

Mr Maybrick has returned from a six weeks' tour in the United States and Canada, where he was regally *fêted* by several musical societies, his popular song, "Nancy Lee," being invariably sung or played at his arrival and departure.

A new Philharmonic Society, with an orchestra of seventy members, under the direction of M. W. Res, has been formed in Amsterdam, and will give its first series of concerts, principally devoted to works of the new school, next winter.

A new ballet, *Il Trionfo dell' Operaio*, will probably be produced in the autumn at the Teatro Dal Verme, Milan. It is by Adolfo Matarelli, who is said to have had something to do with the authorship of the celebrated ballet, *Excelsior*.

It is rumoured that the stockholders of the Metropolitan Opera-house have finally come to an agreement with Mr Gye, and that nothing remains to be done preparatory to the signing of the contract with the English impresario except combining the interests of the two opera-houses, and that steps to that end are well advanced.—*Freund's New York Weekly*.

**SOCIETY OF ARTS.—PRACTICAL EXAMINATIONS IN MUSIC.**—The examinations for London just concluded were conducted at the House of the Society of Arts, by W. Alexander Barrett, Mus. Bac. (Oxon), and occupied five days. The numbers showed a considerable increase over former years. 198 candidates presented themselves, many of them taking the vocal as well as the instrumental portion of the examination. Of these 179 passed and 19 failed. The number of practical examinations was 226, resulting in the award of 41 first class, and 160 second class certificates, with 25 failures. Of these entries 176 were for the piano, 10 for the organ, 2 for the violin, 1 for the harmonium, and 37 for singing. In addition to these, there were three examinations for Honours, two second class certificates being awarded in this division. In addition to the above, two provincial examinations were held by the Society in May; one in Glasgow (75 candidates), and the other at Liverpool (29 candidates).

ESTABLISHED 1851.

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1. Dulce domum. S.A.T.B. ...	Sir G. A. Macfarren	1d.
2. Down among the dead men. S.A.T.B. ...	"	1d.
3. The girl I've left behind me. S.A.T.B. ...	"	1d.
4. British Grenadiers. S.A.T.B. ...	"	2d.
5. Long live England's future Queen. S.A.T.B. ...	Dr. Rimbault	2d.
6. My task is ended (Song and Chorus). S.A.T.B. ...	"	2d.
7. Thus spake one summer's day. S.A.T.B. ...	"	2d.
8. Soldiers' Chorus. T.T.B.B. ...	Gounod	2d.
9. The Kermesse (Scene from <i>Faust</i> ) ...	"	6d.
10. Up, quit thy bower. S.A.T.B. ...	Brinley Richards	4d.
11. Maidens, never go a-wooing. S.S.T.T.B. ...	Sir G. A. Macfarren	2d.
12. Ragot-binders' Chorus ...	Gounod	4d.
13. Sylvan Hours (for six female voices) ...	Joseph Robinson	6d.
14. The Gipsy Chorus ...	"	2d.
15. Ave Maria ...	"	4d.
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17. England yet (Solo and Chorus). S.A.T.B. ...	Sir J. Benedict	2d.
18. The Shepherd's Sabbath Day. S.A.T.B. ...	J. L. Hutton	2d.
19. Thoughts of Childhood. S.A.T.B. ...	Henry Smart	2d.
20. Spring's Return. S.A.T.B. ...	"	2d.
21. An old Church Song. S.A.T.B. ...	"	2d.
22. Sabbath Bells. S.A.T.B. ...	"	2d.
23. Serenade. S.A.T.B. ...	"	2d.
24. Cold Autumn wind. S.A.T.B. ...	"	2d.
25. Orpheus with his lute. S.S.S. ...	Bennett Gilbert	2d.
26. Lullaby. S.A.A. ...	"	1d.
27. This is my own, my native land. S.A.T.B. ...	Sir G. A. Macfarren	1d.
28. March of the Men of Harlech. S.A.T.B. ...	Dr Rimbault	2d.
29. God save the Queen. S.A.T.B. ...	"	1d.
30. Rule, Britannia. S.A.T.B. ...	"	1d.
31. The Retreat. T.T.B.B. ...	L. de Rille	2d.
32. Lo! morn is breaking. S.S.S. ...	Oberubini	2d.
33. We are spirits. S.S.S. ...	Sir G. A. Macfarren	4d.
34. Market Chorus ( <i>Masaniello</i> ). S.A.T.B. ...	Auber	4d.
35. The Prayer ( <i>Masaniello</i> ). S.A.T.B. ...	"	1d.
36. The Water Sprites. S.A.T.B. ...	Kücken	2d.
37. Eve's glittering star. S.A.T.B. ...	"	2d.
38. When first the primrose. S.A.T.B. ...	"	2d.
39. O dewdrop bright. S.A.T.B. ...	"	1d.
40. Sanctus from the <i>Messe Solennelle</i> . S.A.T.B. ...	Rossini	4d.
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44. A Prayer for those at Sea. S.A.T.B. ...	"	2d.
45. O Thou, Whose power (Prayer from <i>Mosé in Égypte</i> ) ...	Rossini	2d.
46. The Guard on the Rhine. S.A.T.B. ...	Sir G. A. Macfarren	1d.
47. The German Fatherland. S.A.T.B. ...	"	1d.
48. The Lord is my Shepherd (Quartet). S.A.T.B. ...	G. A. Osborne	2d.
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50. Te Deum in F ...	Nares	2d.
51. Charity ( <i>La Carità</i> ). S.S.S. ...	Rossini	4d.
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53. I know. S.A.T.B. ...	Walter Hay	2d.
54. Chorus of Handmaidens (from <i>Fridolin</i> ) ...	A. Randegger	4d.
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72. Heart of Oak ...	"	1d.
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74. May. S.A.T.B. ...	W. F. Banks	2d.
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76. A Love Idyl. S.A.T.B. ...	E. R. Terry	2d.
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78. Near the town of Taunton Dean ...	Thomas J. Dudeney	2d.
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89. Love reigneth over all. T.T.B.B. ...	C. G. Elsäßer	4d.
90. J. Valse. T.T.B.B. ...	"	6d.
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